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PISANELLO by G. F. HILL, M.A., of the Department of Coins, British Museum, London, Duckworth & Co. Imported by Charles Scribner's Sons, New York. \$2.00 net.

Twofold interest attaches to this book. First, because it contains an ample description of a less known painter, contemporary to Fra Angelico.

Vittore Pisano, called Pisanello, was a painter of some distinction of whom but a few frescoes and portraits are in existence, although many drawings declare him to have been worthy of greater fame. And in this volume we find a complete and carefully collated record of his work as a painter.

Great interest is, however, excited in the account of Pisanello as a medallist. Numismatists must find delight in the way this part of the book is handled. At the very outset of the VII Chapter it is seen that the keen expert in iconography is speaking. There is more authority, more assurance, affecting the style itself. In the last chapter there is also a review of some contemporary medallists which are, comparatively, unknown to amateurs.

The book is copiously illustrated with half-tone plates and supplied with an index.

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An interesting catalogue has been received from the librarian of the Salmagundi Club, containing over one hundred titles of Louis XVII books, which were collected by Mr. J. Sanford Saltus and presented to this club. The whole vexed question of the "lost Dauphin" is exhaustively covered, and some rare volumes may be found here which would be coveted by any Royalist in France.

This collection is an additional Saltus gift, as Mr. Saltus had some three years ago donated to the club the best "Costume Library of the nineteenth century" to be found in this country.



PARIS, November 10th.

The autumn Salon, of which Eugène Carrière is president, is of greater importance this year because of its official character. After a long fight, it has been recognized by the Government, and a score of exhibits have been bought by the State for distribution among the National Museums.

The dominant note of this exhibition is impressionism, as indicated by an entire room set aside to the works of Manet. As a sop to the conservative element, there is also a room for the frigid, marble-like creations of Ingres. The exhibited pictures, however, follow in only a few instances his academic lead.

Twenty-one American-born painters are represented, their work being highly praised. P. S. Horton's canvas depicting the fête at the Elsyée for the reception of King Alfonso attracts much attention.

Among the most notable pictures are portraits by Mlle. Dupee, M. Brinny, M. Giraud de Scevola, and compositions by Moreau Nelaton, des Vallière, Villette and Berges.

Considerable discussion has been caused by the announcement that the Kaiser's portrait will appear for the first time in a French Salon at the forthcoming Spring exhibition at the Grand Palais. The portrait will be executed by Felix Borchardt of Berlin.

The *Revue Internationale des Falsifications* is concerned chiefly with commercial adulterations. In the last number a series of papers has commenced on the manufacture of counterfeit works of art, from the pen of the editor, Charles Franche, in which he makes a number of startling revelations. There is in Paris an *officine* where needy artists of ability are employed in manufacturing old and modern "masters," and several recent lawsuits in the French courts show that the trade in such pictures is one of considerable proportions.

The article describes the methods of procedure employed by the counterfeiters to produce the effect of age on their own work, in which the white of eggs, finely ground coffee and varnish form the ingredients.

Some twenty years ago Barbizon school pictures were manufactured at wholesale. Largillières and Natters seem at present in demand. The Dutch and